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Cultural Affairs Distinguished Lecture Series

Cultural Affairs Committee

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3-24-2004

# Bent

School of Performing Arts

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**THE CULTURAL AFFAIRS/DISTINGUISHED  
LECTURE SERIES COMMITTEE  
GRANT APPLICATION**

PROVIDE 10 (TEN) COPIES, INCLUDING THE ORIGINAL.  
PLEASE PLACE A COPY OF THIS COVER SHEET ON TOP OF EACH COPY

I. Applicant/Organization: School of Performing Arts	
II. a. Responsible Organization Officer: Marcia Douglas	
b. Title: Chair, Theatre/Dance	
c. Campus Address (include EMail and Telephone): 5788 Class of 1944 Hall 581-4702 marcia.douglas@umit.maine.edu	
III. Summary of program requiring funding (title; featured artist(s); speaker(s); scheduled date (s):	
Please see attached.	
Love! Valour! Compassion!	
Expand in fuller detail, a supporting statement with <u>detailed, itemized budget</u> . Funding for current application is contingent upon submission of detailed budget and attendance report for any previous years' grants.	
IV. a. Total funding required for program: .....> \$13,875	
b. Amount committed by applicant organization: .....> \$1,775	
c. Amount <u>committed by</u> /requested of (please indicate which) other funding sources: ....> \$3,000	
d. Amount requested of Cultural Affairs/DLS Committee: .....> \$3,500	
Signature of responsible organization officer/date: <u>Marcia Douglas</u> 3-24-04	
SIGNATURE DATE	

SPACE BELOW FOR COMMITTEE USE:

\$3,500

SEND COMPLETED APPLICATION TO: CULTURAL AFFAIRS COMMITTEE  
C/O PRESIDENT'S OFFICE  
200 ALUMNI HALL

GRANT PROPOSAL-CULTURAL AFFAIRS/DISTINGUISHED LECTURE SERIES

*Love! Valour! Compassion*

Fall 2004

Sandra Hardy wanted to choose a sophisticated play of an educational nature with a gay theme. She has found the right combination in *Love! Valour! Compassion!*, a 1995 Tony Award winner for Best Play.

The New York Times writes that the play is a big, generous, haunted comedy that in its vaguely neo-Chekhovian way is both very funny and filled with intimations of time's passage, of loss and death. It's playwright Terrence McNally's breadth of vision and his ambitious attempt to deal with characters, who are both privileged and threatened, in a way that ignores self-pity but doesn't ignore the larger world outside. Mr. McNally is in rare form.

The story takes place at a beautiful Dutchess County farmhouse, where eight men hash out their passions, resentments and fears over the course of three summer weekends. There's Perry and Arthur, a professional couple of long standing, whose relationship, while strained, always manages to settle into the loving routine of a couple grown too familiar with one another, but happily so. The owner of the summer house, Gregory, is an aging choreographer who dotes on his younger lover, Bobby, who is blind. Their relationship seems solid, until an irresistible dancer, Ramon, callously flaunts his sex appeal and manages to seduce Bobby on the first night in the house. Trying to keep Ramon to himself is John Jeckyll, a soured ex-patriot Brit with a taste for melodrama—and cruelty. John rankles everyone around him, speaking the unspeakable in haughty nonchalance while probing the weaknesses of the others. The painful truth about his ire eventually becomes clear when he has to take care of his terminally ill twin brother, James. Unlike John, James inspires nothing but affection in those around him, and here lies both the crux of John's complaint and the source of one of the play's most blistering and revealing of monologues about the related questions of gay identity and self-esteem. Finally, there is Buzz, a maniacal lover of the musical theater. Like James, Buzz suffers from AIDS, and he has resigned himself to a life of humorous anecdotes and comforting trivia. Strange things can happen, though, and against all odds, Buzz finds himself falling in love for what may be one last summer.

As director, Hardy would like to bring role models to the stage for a portion of the population who never sees themselves portrayed. This play will reach the gay community and far beyond — with love, valour and compassion.

**Love! Valor! Compassion!**  
**Budget**

**Projected Income**

Cultural Affairs	3500
Patrons of the Arts	3000
Projected Box Office Revenue	1275
Projected Ad Revenue	500
College of Liberal Arts/Sciences	5600
<b>Total Project Income</b>	<b>13875</b>

**Projected Expenses**

Royalties/Scripts	700
Adjudicator & Meals	275
Scenic Design	2650
Design-Personnel	
Guest Scenic Designer	3000
Scenic Designer Travel (local hire)	0
Guest Lighting Designer	1500
Lighting Designer Travel	1100
Subtotal Scenic Design	5600
Lighting	500
Properties	1000
Sound	250
Costume	800
Makeup/Hair	250
Advertising	850
Posters/Postcards	300
Programs	450
Strike Dinner	100
Opening Night Reception	150
<b>Total Projected Expenses</b>	<b>13875</b>
<b>Amount needed to be raised</b>	<b>0</b>

## GRANT SUMMARY - CULTURAL AFFAIRS/DISTINGUISHED LECTURE SERIES

### ***Bent***

Oct. 2004

After considerable contemplation and discussion, Sandra Hardy made the decision to direct *Bent*, a play that offered a tremendous acting challenge to students. *Bent* is a hugely significant and thought-provoking piece of drama, portraying the issues around the treatment of homosexuals in Nazi Germany. It's an inspirational tale, told by characters who possess power and poignancy in the face of persecution and terror. Martin Sherman's award-winning play received a Tony nomination for Best Play and won The Dramatists' Guild prestigious Hull-Warriner Award. *The New York Times* called the play "powerful and provocative."

*Bangor Daily News* arts writer Alicia Anstead and a photographer visited the *Bent* set to prepare a feature story, which ran on the front page of the Style section of the newspaper.

*Bent* was surprisingly well-attended, due to the fact that the play was incredibly well acted. Students put inhibitions aside to present a very realistic portrayal of the characters. A total of 821 tickets were issued, of which 515 were students.

### ***Actual Income & Expenses***

#### **PROJECTED INCOME:**

Cultural Affairs .....	\$3,500
Patrons of the Arts .....	3,400
Box Office Sales .....	1,504
Ad Revenue .....	500
College of LAS - for designers .....	5,408
<b>TOTAL INCOME .....</b>	<b>\$14,312</b>

#### **PROJECTED EXPENSES:**

Royalties/Scripts .....	\$968
Adjudicator .....	200
Set Design .....	1,962
Lighting .....	838
Props .....	416
Sound .....	23
Guest Scenic Designer .....	3,000
Scenic Designer Travel .....	0
Guest Lighting Designer .....	1,500
Lighting Designer Travel .....	908
Sub Total Designer Expenses .....	5,408
Costume .....	1,740
Makeup/Hair .....	357
Advertising .....	479
Posters/Postcards .....	342
Programs .....	207
Strike Dinner .....	78
Opening Night Reception .....	100
Contingency .....	74
<b>TOTAL EXPENSES .....</b>	<b>\$13,192</b>

Aug. 10, 2004

Dear Cultural Affairs Committee Members:

After considerable contemplation and discussion, Sandra Hardy has made a decision to direct *Bent*, in place of *Love! Valour! Compassion!* for the fall production. She wanted to put to rest the anxiety about nudity and the apprehension about set construction and design, and at the same time, offer a replacement play that would not be a compromise. *Bent* will offer an acting challenge to students, while being a more socio-historically significant play.

*Bent* is a hugely significant and thought provoking piece of drama, portraying the issues around the treatment of homosexuals in Nazi Germany. It's a defiantly inspirational tale, told by characters who possess power and poignancy in the face of persecution and terror. Martin Sherman's award-winning play received a Tony nomination for Best Play and won The Dramatists' Guild prestigious Hull-Warriner Award. *The New York Times* called the play "powerful and provocative."

*They already changed to Bent without approval; so we will honor the change.*  
cg  
9/29/04

We are informing you of the change in hopes that you might allow us to replace one play for the other, using the same amount you originally allocated. The play is set to hit the stage on Oct. 22, '04.

As always, we thank you for your continued support.

Sincerely,



Marcia Douglas  
Chair, Theatre/Dance